

Here again, unlike most Parisians, who live in flats, he had a house to himself, with a garden, both considerably larger than the previous ones. In the Rue de La Condamine he himself had. attended to his garden, made a kennel for his dog, erected his own fowl and rabbit houses — for he was skilful with his hands— just like any other modestly circumstanced dweller in Suburbia. But in the Rue St. Georges his prosperity increased, and instead of employing a mere *femme-de-ménage* to help his wife in the housework, he was soon able to engage two servants, man and wife.

His increased prosperity was due to the good offices of his friend, Ivan Tourgeneff, who took no little interest in him. At this time Zola no longer wrote political articles for the Paris press, for editors deemed his pen too violent; and as he also carried revolutionary methods into literary discussion, he was unable to find in France any satisfactory outlet either for certain critical studies on eminent writers which he had often thought of undertaking, or for any adequate expression of his theories respecting fiction. In these circumstances Tourgeneff recommended him to a St. Petersburg review, the "Viestnik Yevropi," otherwise "The European Messenger." To this periodical Zola became a regular and well-paid contributor for several

years. The essays and short stories which he wrote for it were naturally translated into Russian, in which language they became known long before the French text was printed.

It was also this Russian review that first issued <sup>tc</sup> La Faute de l'Abbe\* Mouret," the fifth instalment of the "Rougon-Macquarts" and one of the most romantic of all Zola's novels. He wrote it in the Rue St. Georges in the summer of 1874, after arranging for the publication in